Cinematic Duration as Violence Across Cinematography History and Samples

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Abstract

This article focuses on the aesthetic element of the cinematographic image defined as *duration,* intended as the finite length of time of individual shots on the screen, and it investigates its function in regard to depicted violent and nonviolent actions in cinema.

This investigation aims to reveal the reason for which duration is an effective tool to affect the spectators on a physiological and psychological level. The methodology used for this purpose begins with *compositional interpretation* – a method focusing on the image itself, paying attention to its composition and mode of productions – and develops within Laura Marks's *radical formalism*, for which, according to Gillian Rose, an image "goes beyond representation and towards a trace of an originary event." Central to my analysis of the link between shot duration and violence are those works causing a physical reaction in the audience, as for instance the Lumière brothers' *Arrival of a Train at la Ciotat* (1896), Bela Tarr's *Satantango* (1994), and Gaspar Noé's *Irreversible* (2002), which, according to the BBC, has caused physical and psychological disturbance to a considerable number of its viewers during its premiere at the 55th Cannes film festival.

Keywords

Cinematic duration, long take, cinematic violence, haptic.

INTRODUCTION

Cinematic Duration

In the first sequence of *Satantango* (1994) by Bela Tarr, the camera follows a herd of cows walking out of a farm. The shot, clean from any cuts, continues for seven consecutive minutes. In this sequence nothing extraordinary happens, except that as it unfolds, the magnetic entertaining structure of cinema slowly collapses, unveiling the inherent power of observation intrinsic to moving images. As a consequence, here, the referential nature of cinematographic representation deprived of any edits turns the viewing experience from a reading of meanings back to an introspective observation of an event. In this exercise of presence, where the time of the audience meets closely the original time of the recorded moment, I believe that bare cinematic duration as a cinematographic element evokes a violent shock of different intensities in its audience, the powerful and sensorial violence of the real.

Cinematic duration, listed within the group *characteristic of the medium* by Philip Cowan, as published in the *Cinematography in Progress*, is the finite length of a shot on the screen. Duration's continuity is paradoxical in its nature. In fact, looking at it analytically, the fluidity of its movement is the result of an optical illusion. Technically, cinematic movement is the result of a series of twenty-four different stills running in the timeframe of a second. Each of these frames is a repetition of the previous one, although it carries a very slight difference. In Deleuzian philosophy, the concept of difference and repetition, from which his masterpiece takes its name, is not so distant from the basic technicality of cinematic duration. For Deleuze, every component in nature is repeating, but in this repetition it carries an authenticity, a difference, thanks to which we have a process called evolution. Something similar happens in any film sequence up until the moment when a cut or an edit is employed. When a cut occurs, the sequence's evolution ceases to let another one in. In this sense, it is possible to call it a revolution, a radical change in the continuity of cinematic time.

A single sequence or evolution can come in diverse technical shapes which might manipulate time perception in its viewers. Formalist theorist Arnheim (1957) listed those into different categories: "12. The film can run backward. 13. Acceleration. 14. Slow Motion. 15. Interpolation of Still Photographs" (pp. 130-131). An example are Godfrey Reggio's sequences in *Visitors* (2014), in which the director employs slow-motion in long introspective shots to emphasise the power of images to look back at us.

In this article, I wish to move away from these categories, in which duration is manipulated for conceptual or aesthetic purposes. Instead, I will approach duration in cinema in a simpler modality: the plain and unedited continuous length of a shot in a scene. To clarify this further, I must introduce the concepts of the *long take* and *one-take.* The long take was deeply studied and analysed by André Bazin, particularly in his work *The Ontology of the Photographic Image* (originally published in 1945). Bazin praised the realism of a long take precisely for its ontological possibility to maintain the concrete spatial-temporal relations between things, which the celluloid is uniquely able to deliver within its photographic basis.

Due to the subjective nature of time perception during the viewing of a film, defining the *long take* is not a straightforward task. Audiences, in my opinion, tend to recognise a long take primarily if they can ground a means of comparison. More objectively, Donato Totaro (2001) states: "Based on years of research and film viewing, the lowest numerical duration at which a shot has been referred to as a long take is in the 25-40 second range" (p. 4). Yet, a general audience won't time the shots while watching a film. Moreover, a shot's length perception changes amongst different audiences, countries, and cultures. Conversely, a *one-take* is easier to be described, because it refers to the ability to cover a scene using one single shot, no matter its length. Therefore, using Totaro's definition of a *one-take* is generally a *long take,* since on average it tends to surpass the duration of 25-40 seconds by far. Having established the difficulty in defining a *long take,* and given that my interest in this argument is only the finite length of a shot on the screen, this paper will evolve solely around the concept of a *one-take.*

Methodology

There is another point of clarification that should be made before we move forward. This article does not deal with the current of *slow cinema:* extensive and expanded time in a shot or a sequence is not the material of my research. My focus, instead, is on cinematic duration intended as *a one-take* only for what concerns the continuous unfolding of a shot that runs the audience through a scene without the use of montage. If a recording is just long, it cannot be effective for this discussion. The real challenge of covering a sequence using a *one-take* usually includes elaborate blocking and camera movement to be achieved. That is the reason why it is a highly regarded choice amongst filmmakers and a formally appreciated format by the audience for its realism.

For this article, the realistic aspects of duration will be analysed under the umbrella of subjective time (the audience time) in its function in catalysing violence. Therefore, my method, starting from the formal analysis of the cinematic image, employs haptic and phenomenological approaches to investigate how violence within cinematic duration affects the viewers. Within the framework of Laura Marks' writings, haptic – derived from the Greek verb "haptesthai", meaning "to touch" ("Haptics") – is intended as a method to read the image almost as a feeling, in which, instead of establishing a connection between aesthetics and content, the audience receives the image on a physical and visceral level (Nicodemo, 2012).

Duration as Violence

Primitive Duration

The history of motion pictures traces back to 1896, when the Lumière brothers showed a 50-second clip of a train arriving at a station, *Arrival of a Train at la Ciotat.* According to myth, the very first projections caused panic and stress among the audience, to the extreme of crowds running out of the venue. Although there seems to be no actual historical recording of the audience running out, according to Loiperdinger & Elzer (2004), tales of the panicked audience began to surface mainly as a way for people to

try to describe the emotional power inherent in the then-new medium of film.

This early form of cinema, even without color or sound, was a sensation for its inherent power to the portrayed three-dimensional movement.

Beyond the film's scratches, the blur, the projector's noise, and the mechanical and imperfect sequencing of still images, what is important in this film is that the audience believed the referential truth of cinema: a train was there, and a train was moving. Even more striking was the impact the moving train had on the audience. For the viewers, the past became the present as the train was moving as it was recorded, but it was also moving as it was projected. Therefore, those 50 seconds of un-edited running train might be the very first form of *cinematic duration*, what I call here *primitive duration.* The continuous recording of an ordinary event was capable of striking the viewers simply because of its realism.

During a TEDx Talk (2021) about how new technologies have affected the entertainment industry and drastically changed the movie consumer's experience, developing on the theories of Lev Manovich's *The Language of New Media* (2001), Eddy Von Mueller affirmed that the Lumière brothers' audience did not have any previous experience with motion pictures. Yet they had some experience with photography and a lot of experience with trains. Meaning that viewers understood the destructive and violent power that a train has, for instance, if you crash into a moving one. Therefore, given the realism of photography and the personal knowledge of trains, the audience temporarily diminished the awareness of a two-dimensional screen in front of them, leading the projection to cause panic or amazement. This, to me, is *primitive duration,* the very foundational realism of cinema. According to Dr. Mueller, this realism inherent to cinematic images could not fulfill the usual subjects of storytelling. The reason is that humans historically demand to be told traumatic, violent, and drastic events. "If we react to all the images we see as if they are real, we are going to be in a world of troubles in most films...", and Mueller (2021) goes on: "Stories that we tell are full of things that we would have never wanted to have happened to us." What does this imply?

If the audience's demand is to see violent images, films using violence can be addressed as commodities. Yet violence as a commodity has its limits. In line with Dr. Mueller, David Trend (2007) stated: "People take pleasure

in media violence because it is no longer real" (p.117). This implies that to make the real bearable, filmmakers, since the birth of cinema, have slowly but effectively introduced the audience to stylising techniques, constructing a language that requires to be learned in order for one to understand the meanings it is trying to convey. A visual code that ultimately becomes almost invisible, which in Barthes' (1977) semiotic constitutes the *myth*. A myth doesn't seek to show or to hide the truth; instead, it seeks to deviate from reality. This can be achieved in multiple ways, including the imposition of second meaning on the photographic message: the *connotation procedure*.[1]
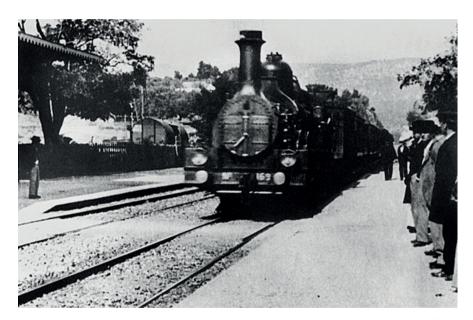
Figure 1: Still frame from *Arrival of a train at la Ciotat* (Lumière brothers, 1896).

Looking back at the past century of mainstream film productions, the realism of *primitive duration* has been diminished, if not completely erased, by techniques to manipulate the moving images. Filmmakers, in order to fulfill the audience, and therefore the market demands, have produced works real enough to be exciting and entertaining, but not so real to scar the audience for life. Amongst the various techniques used for this pur-

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1.   Barthes divided them in different categories: trick effects, pose, objects, photogenia, aestheticism, syntax.

pose, film editing is particularly central to my argument. Bazin believed in editing as a means of abstraction, as if, by breaking down a scene into its several parts and then reconstructing it through analytical editing, the action was to put a distance from the referentiality of cinema. In Bazin's (1967) own words, editing leads to:

> … the creation of a sense or meaning not objectively contained in the images themselves but derived exclusively from their juxtaposition.

Editing puts an end to a shot and lets a new shot begin. It cuts in time and is therefore a functional tool to convey meanings in cinematic storytelling and diminish image realism. In his essay on cinema included in *Empirismo Eretico,* Pasolini & Fink (2015) argued that it is film editing that brings a story into filmmaking. To film is to film the real; it is only editing that has the power to shape the real into a narrative, similar to what death does to a person's life: it constructs a story.

Violence

The previous argument is as valid for cinema as it is for other forms of moving pictures, for instance, the brutal example of the video depicting the death of George Floyd by the Minneapolis Police. The cellphone video lasts for about 10 minutes, and it depicts in a continuous un-edited shot the death of Floyd, constrained on the asphalt and immobilised by a police officer pressing a knee onto his neck. Even though there were previous records of other extreme cases of police violence towards the black community, this particular clip has caused a fierce reactions all over the world. I believe this short clip brings back the realism of *primitive duration* previously discussed. It has the inherent power to instantaneously draw its viewers into the scene, using the violent claim for the truth of the photographic image. As we watch it, we stop considering who is making it, why, and what is the meaning. Instead, we get angry, frustrated, or even physically sick. The image ceases to be a sign to be interpreted and becomes what is called an *event* in Gumbrecht's (2006) philosophy. It is the possibility of an aesthetical epiphany not rooted within rigid forms, but instead, perceived as a discursive and continuous happening, such as

sports performances. The clip draws our attention physically, not so different from the Lumière brothers' train, in front of which audiences felt the need to react against the power of its realism, against its truth.

Truth is hard to define as a term. In cinema, documentaries are often considered true, or we might watch a film based on a true event. The truth of cinematic duration is of a different nature, I claim. It is intrinsically a violent one, no matter what it is depicted. Watching a recording of an apple falling from a tree might not affect us psychologically, unless we had experienced a trauma somehow connected to that action; nevertheless, a continuous unedited recording of that event claims for its referential truth: it happened.

In his book *The Ground of the Image,* Jean-Luc Nancy (2005) makes an interesting claim concerning truth and violence. He writes:

> There is no doubt that truth itself – what might be called, dare I say, the true truth – is violent in its own way. It cannot irrupt without tearing apart an established order. Truth ruins method despite all the latter's efforts. Truth does not operate through arguments, reasons, and proofs; these are more like the necessary but obscure flipside of truth's appearance. Philosophy, throughout its history, has concerned itself with the way in which truth is a violent irruption. (p. 18)

What interests me about this perspective on the truth, is how, from a phenomenological standpoint within the cinematic duration, the truth can violently irrupt towards the viewer, similarly to a violent act. In fact, the violence of *primitive duration* is not interested in reasoning with the audience or being displayed within a visual contract for its viewers. Freed from editing, it strikes because of its realism.

There is another point of clarification that should be indicated before we move forward. The violent truth evoked by the cinematic duration realism is not necessarily true in the sense of an actual event. To go back to my previous example of the apple falling from the tree, if the apple was made of plastic or if its falling was staged, it is not a concern of my argument. What matters is the moment of perception, the *event* in which the truth of cinematic duration strikes its viewers. Therefore, this violent truth intrinsic to cinematic duration concerns the moment of image perception rather than

the content or context of the image. For this reason, *Satantango*'s opening sequence introduced in the beginning of this paper, I claim, is violent in its rendering of the real. In other words, although a herd of cows slowly crossing a field is generally not considered violent content, the bare referentiality of the images to the real cows is what attributes violence to the images. In fact, the observational approach adopted by Tarr, deprived the animals from what Laura Marks (2002) calls *cinematic conventions:*

> Cinematic conventions have a lot to do with our powers of putting ourself in the other's paws. In nature documentaries, shot-reverse shot structures create a sense of narrative; quick editing makes for excitement; cutting gives a sense of simultaneous action; eye line matches between animals and their prey established intentionality ;and when the creature gazes into the camera, their eyes seems to communicate with the depths of our souls. (p. 25)

In this vision, the use of editing serves the purpose of identification for the audience with the wild creature, establishing for the viewers a safe defined space on the screen where to identify beliefs. On the contrary, the presence of cows for an extensive time on the screen in *Satantango*'s intro can be a the cause of physical distress in the audience, as a result *cinematic duration* here is introspective. Therefore, the image confronts and challenges the audience from within, pulling out possible fears and anxieties in some extreme cases. This is partly due to the fact that when confronting the violence of extended cinematic duration, the audience has to enter a higher state of intimacy with the moving images. The cinematic experience is no longer passive, vicarious, or projective. Instead, the viewer is called directly to react and engage with the production of meanings on the screen. Subsequently, it means that as an audience we are called to be present, and this presence comes with the openness to let go of control. In haptic terms, a *one-take* could bridge the interval between the optical distance and the materiality of the image. Thus increasing the ability in the audience to be active in the cinematic experience, as Marks (2002) notes, "… the ability to move between control and relinquishing, between being giver and receiver […] the ability to have your sense of self, your self control, taken away and restore…" (p. XVI)

For this reason, when the irruption of the real confronts the spectator's intimate world, it is possible to predict a violent *shock,* a moment of confrontation and revelation. However, the consequence of this openness to the violence of cinematic duration can also be devastating when the irruption of the real comes with certain content. For this reason, I introduce here the concept of *intensity*, which in Hume's philosophy was *vividness,* for which each subject might react and perceive the violence within moving images differently. *Intensity* or *intensive differences* in Deluzian philosophy can be divided in two categories: objective intensities and subjective intensities (Deleuze & Patton, 2001). In a phenomenological perspective, a film screening includes both: on one side, a subject perceiving the image, who will project their subjectivity onto it, for instance, cultural background, personal experience, and religion belies. On the other side, the cinematic image holds an *objective intensity,* which was created within the decisions made by a film director, who decided what to film by taking in consideration the elements and structures of the society they engage with. Therefore, the intensity of violence in its form and content is relative to specific conditions of a historical time.

The reason for which humanity seems to be naturally or culturally drawn toward violent actions is not central to this paper. Instead, it is relevant to look for the cause regarding the exponential increase in realism in the depiction of violence in contemporary cinema. This trend opposes the previous claim, for which a film should be realistic enough to be exciting and entertaining, but not so real as to scar the audience for life. In this regard, Susan Sontag's (2003) claim "Shock can become familiar. Shock can wear off" (p. 73) is particularly relevant.

For a system of selling dreams such as the film industry, as soon as the effect of its violent images is wearing off, it has to be innovated. Looking briefly at film history, roughly from *The Great Train Robbery* (1903) to *Little Caesar* (1931), murders in cinema were bloodless and loaded with dramatic acting. By the end of the 1960s, blood and bullet holes going through actors' bodies were introduced. New technologies gave the possibility to quickly improve the realism in the depiction of violence, up to the point where acts of extreme violence have started to be depicted with the same original violent truth of primitive duration. This leads me to introduce the case study of this article, *Irreversible* (2002).

Case Study

Figure 2: Still frame from *Irreversible* (Gaspar Noé, 2002).

Throughout art history, artists have depicted a multitude of brutal events. As David Trend (2007) noted, violence has always figured prominently in storytelling. Since the artefacts dating back to Egyptian culture, ancient Greek narratives, the Old and New Testament, until the most recent works of cinema, violence has always played a major role in storytelling. In the previous paragraphs, we have seen how cinematic duration in its primitive *one-take* form is violent within its claim for a referential truth. One of the reasons is that violent content has rarely been portrayed as a continuous unedited sequence. In contemporary cinema, due to a growing numbness towards fictional violence, filmmakers have started to employ *one-take* sequences to convey realist sequences of violent acts causing visceral reaction in their audiences.

This is the case for the film *Irreversible* (2002) directed by Gaspar Noé, describing a woman's rape and her boyfriend's bloody quest for revenge. Similarly to the profoundly sensational and physical reaction to the screening of *Arrival of a Train at la Ciotat* in 1885, during the viewing of *Irreversible,* the audience temporarily diminished its awareness of a two-dimensional screen. Consequently, the film's first projections caused physiological and psychological reactions. According to the BBC (2002), "Fire wardens had to administer oxygen to 20 people who fainted during the film – which includes a 10-minute depiction of sodomy and also contains graphic scenes of rape and murder".

Irreversible is an example on how the formal choice in depicting a violent action changes the perception and interpretation of that event. For my argument, I want to focus specifically on the second scene of the film, presumingly a *one-take* sequence, in which we follow Pierre (Albert Dupontel) and Marcus (Vincent Cassel) through the corridors of the Rectum nightclub, ending with Pierre murdering a guy by crushing his head using a fire extinguisher. Generally, actors hitting each other using a fire extinguisher can be perceived by the audience as funny, rewarding, and exciting. If we think of children's animation films, hitting a character with an object is an action that happens repeatedly. The same thing can be said about more brutal murders in, for instance, a James Bond movie. The difference is that Gaspar Noé draws us back, I suggest, to the previous concept of primitive duration: the unbearably real. The invisible contract between the spectators and film realism, protecting the audience from the unbearable truth, is here stripped to nothing. During Noé's 7-minute scene, we, as an audience are disoriented, nauseated, and confused by the very subversion of the standard in the aesthetic of cinematography. As an audience, we are then and there, and when the scene reaches its climax and Pierre crushes the other person's skull, there are no cuts or other abstracting film techniques to save us from the brutality of that murder. The realism here is so haptic that it becomes almost possible to feel pain through the image. The cinematography conducts a visceral attack on the viewer, ultimately eliciting adverse physical sensations. In Noé's (2018) words:

> … the way movies are edited is very artificial, in real life [things] are always continuous, you are walking, you go from one room to another, you take a nap, you sleep […] Yet, the rest of the day is similar to a long master-shot, with blinks in between, but that is how you perceive reality. When you see a movie, you go from one close-up to another one, and then to a wide-shot, but this is so far from human perception. It is as artificial as watching a theatre play, while when you watch a movie in which there are no cuts, and it kind of takes the situation in a single shot, you find it closer to your life…

According to this quote, subjective time might be the primary cause of the violent realism in the scene. In fact, other formal elements in the sequence do not strike because of their realism, like sound, lighting, and

camera movements. In this regard, to explore this claim further, let me compare *Irreversible*'s skull-crushing with a similar murder sequence from *Drive* (2011) by director Nicholas Winding Refn. The two sequences are particularly connected, as Refn (2015) admitted having drawn inspiration from *Irreversible* for *Drive.* Starting from empirical evidence on the audience reaction, *Drive,* which also premiered at Cannes (nine years after *Irreversible),* has no reports regarding traumatic physiological and psychological reactions in its viewers. Nevertheless, the protagonist (Ryan Gosling) brutally crushes someone's skull by repeatedly kicking him in the face. Analysing *Drive*'s elevator murder scene, it is possible to spot the use of diverse cinematographic techniques used to convey meanings, feelings, and ultimately make the unbearable bearable.

Figure 3: Still frame from *Drive* (Nicholas Winding Refn, 2011).

The violent truth of *cinematic duration* is severely diminished by the repeated use of close-ups, slow-motion, and music. Refn's cinematic syntax is intentionally loaded with meanings in the sequence, resulting in a scene with less violent truth and haptic qualities. Hence, the audience can read the images within moral, narrative, or conceptual values. In Noé's sequence, the image gains so much realism that it temporally paralyses any critical or judgemental understanding of the violent actions depicted. Therefore, this comparison might confirm the statements made by Eddy Von Mueller and David Trend, for whom violence as a commodity is rendered bearable by abstracting cinematographic techniques. However, the financial success of films such as *Irreversible* – roughly 6.5 million US dollars in sales worldwide[2] – also confirms a trend for which contemporary audiences demand an increasing amount of realism in cinema, perhaps a result of an ongoing numbness towards violence.

A different example of the employment of *cinematic duration* to enhance perceived violence is the ending of *Corpus Christi* (2020). In that scene, we see the protagonist Daniel (Bartosz Bielenia) brutally beating one of his inmates in a juvenile detention centre unconscious, and running out in the courtyard in a state of excitation and madness. In director Jan Komasa's sequence, the choice of ending with a *one-take* is deliberately opposing the editing syntax established for the entire length of the film preceding the ending. Therefore, I claim, the inherent violence of *cinematic duration* in this sequence is diminished by a conscious choice of taming this technique by the director. Nevertheless, given the high intensity of its violent content, this scene could still cause distress in an audience that is not used to seeing violence portrayed in this manner.

Figure 4: Still frame from *Corpus Christi* (Komasa, 2020).

2.   Irreversible. Box Office Mojo. (n.d.). Retrieved May 09, 2021, from
      https://www.boxofficemojo.com/release/rl1431995905/.

Similarly, the usage of extended *cinematic duration* by Oscar-winning directors such as Alfonso Cuarón and Alejandro González Iñárritu is proof of the possibility to master *duration's* violent intensity for entertainment purposes. This is the case in the films: *Children of men* (2006), *Gravity* (2013), *Birdman* (2014), and *The Revenant* (2015). In these mainstream examples, the two masters have proven their skills with regards to transforming *cinematic duration* from an introspective and unsettling observation into a means to raise the level of realism as entertainment in their works. Cuarón and Iñárritu carefully balance the violent intensity of *duration* with the introduction of planned camera and actors blocking, going back to the same old modality of the cinema industry: the film should be realistic enough to be exciting and entertaining, but not so real as to scar the audience for life. In other words, they have managed to preserve the role of the image as the beholder of the violent intensity of *duration*, which I have referred to earlier in this paper as the *objective intensity*.

Differently, *Gunda* (2020) by Victor Kossakovsky, a film for which I was fortunate to collaborate in the making, is a work which stresses the violence of subjecting intensity in *cinematic duration* to the extreme of raising powerful emphatic reactions towards the animal kingdom in the viewers. In this film, the cinematic conventions of animal representation are diminished to bare observation. The power of Gunda's sequences is precisely in the opportunity given to the viewers to engage introspectively with the moving image. For this reason, in this film the violence evoked by *cinematic duration* is profoundly subjective.

Conclusion

In this paper, I have analysed how *cinematic duration* in its primitive stage of observation is intrinsically violent. As discussed, there are multiple reasons behind this claim. To summarise it, the evolution of *cinematic duration* within a one-take sequence diminishes the structural codes of storytelling. Therefore, the audience is invited to share the timing of the image recording as it happened, resulting in a cinematic experience of higher intimate intensity. This more direct cinematic experience results in an openness in the viewers to be exposed – in Nancy's terms – to the violent irruption of truth in the moving images.

From the Lumière brothers' *Arrival of a Train at la Ciotat* (1896) to Gaspar Noé's *Irreversible* (2002), a *one-take* sequence has always been a technical decision available to directors, limited – as discussed in this article – because of its power to affect the audience on a visceral level. Conversely, as a result of a possible numbness towards the classical structures of a cinematic sequence, we can see increasing attention for the violence of *cinematic duration* in contemporary cinema.

The contemporary tendency to depict violent actions within the inherent violence of *cinematic duration* brings back the dichotomy in the arts between a shock intended as revelation/awaking and a shock meant for entertainment. This subject was dominant for the historical materialists from the Frankfurt school, for whom cinema should be a means for change in our society. When it comes to the visceral violence of *cinematic duration* employed consciously by filmmakers, I believe what still creates the difference between shock and entertainment is a decision based on its *intensity*. In making this choice, the authors can level the amount of subjectivity they want to leave to their audiences during the observation of a filmed event.

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CV

Gianmarco Donaggio (b. 1991) – cinematographer, director, and artist – is researching in the hybrid space between art and cinema. He is known for his experimental and atmospheric film pieces, which have screened in several prestigious international film festivals.

His works reflect a tension between a critical approach to the cinematic medium and a poetic use of it. Attentive observer of the role of the image in society and interested in the evolution of the cinematographic form, after several years of professional practice as a cinematographer, he continued his research in philosophy of the image and visual culture. Inspired by the currents of new materialism and informal art, he experiments with a

processual cinematic form, where his investigation on the matter produces deeply atmospheric audiovisual works.

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